

NOVEMBER 1956 50c

ART & Photography

SOPHISTICATION IN PICTURES

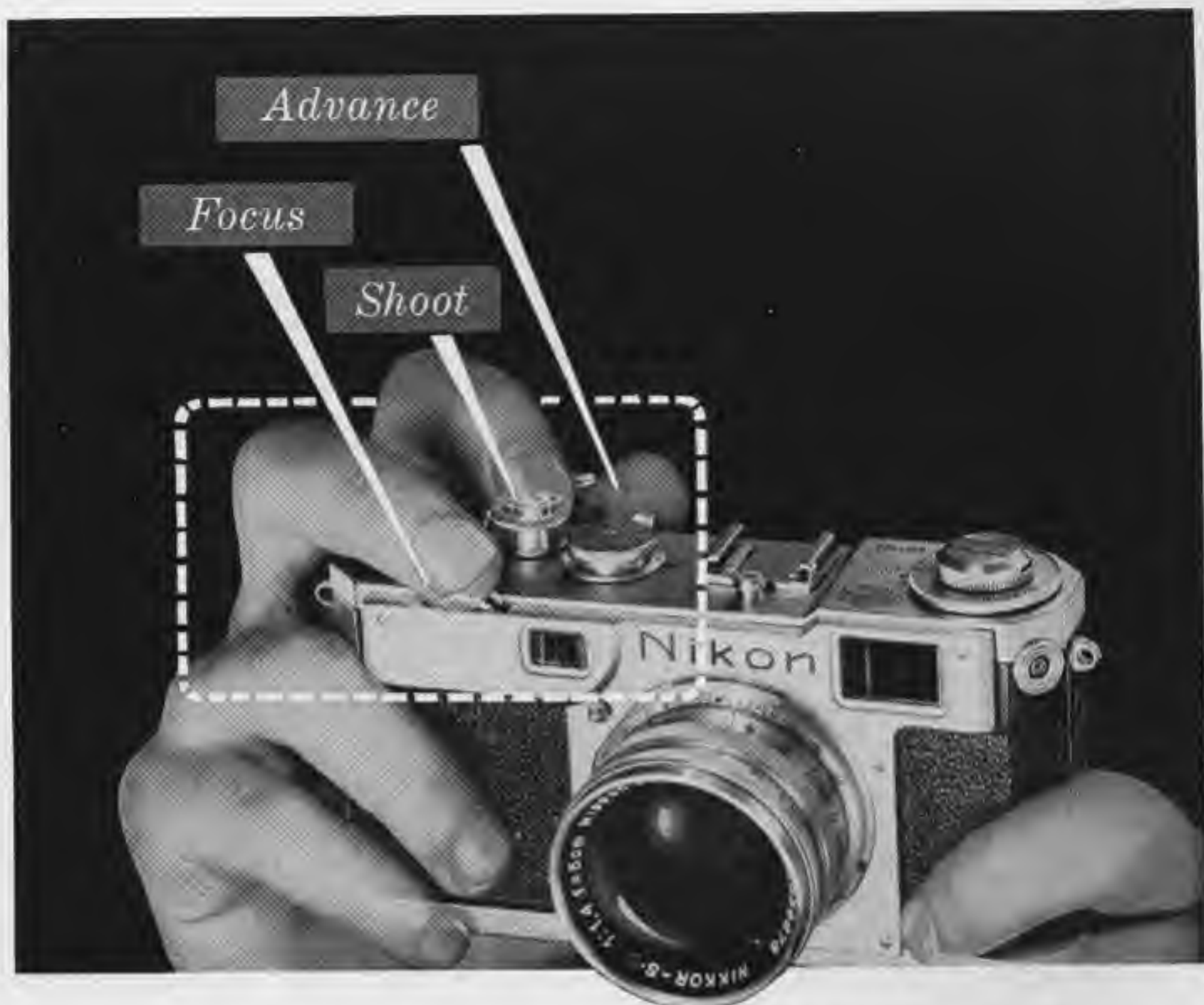
HAL REIFF'S
WORLD FILLED WITH
GLAMOUR GIRLS

THE
REMARKABLE
PHOTOGRAPHY OF
JAPAN

BILL HUGHES'
FIGURES in
LINE



COVER SESSION WITH
MITZI GAYNOR



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IN THIS profession we can never really forget that no matter how hard we strive, how energetically we plan, and how persistently we pursue stories, we are at all times subject to the highest authority. That which brings up this sober thought was the news clipping given us this morning by one of the girls in the office: England's great glamour and fashion photographer, Baron Stirling Henry Nathum died at the age of 49 following a hip operation.

It seems only a brief moment ago that we received word from his studio that Baron had accepted an assignment to do a story on his recent trip to Hollywood where he photographed glamour dolls like Marilyn Monroe, Leslie Caron, Jeanmarie, Zsa Zsa Gabor, Pier Angeli and others.

It is a story that will never be written.

On the other hand, for the past two years we had been planning a story on Hal Reiff, undoubtedly one of the most outstanding fashion and glamour photographers in America. Because we exist in an editorial bedlam in which there is never enough time, the story was bounced around until it was placed into the competent hands of Vic De Palma. Vic immediately contacted photographic writer Mildred Stagg and turned the job out in a jiffy. The article, "A Gift for Glamour" is the lead-off piece in this issue.

O

The current growing popularity in precision cameras from Japan had us pondering on a thought: "Since the Japanese people as a group are probably the most camera-conscious nation in the world, how are they themselves accepting these quality replacements for the inferior products of the pre-war years? Do their top photographers use these new precision cameras or, as in the past, do they rely on German cameras for serious work?"

To find the answers we ran into a dilemma. We have three top-notch American photo-writers currently in Japan—to whom should we assign the story? Before we could reach a decision, the solution came walking into our offices carrying a brief case. It was our old friend Max Lowenherz of Three Lions who was stopping by on his way to the Orient. The assignment rang a bell with him and within a month photographs and Moto Akiyama's story were on our desk.

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Cover by Keith Bernard



Respect for natural light can be observed in this view of Reiff's custom-tailored studio. Garden at rear permits outdoor shootings.

ONE MAN SHOW: Hal Reiff

By MILDRED STAGG
Photographs of Reiff by Vic De Palma

IF the offspring of a stage family can be described as having been "born in a trunk," Hal Reiff can claim that he was "weaned on hypo." His father was a portrait photographer and Reiff can't even remember the day that he took his first picture, developed his first film, or created his first enlargement. All the activities that must be learned by most photographers, came to Hal Reiff along with the air he breathed. Perhaps that explains why photographs that may appear difficult or complicated technically to a less seasoned professional are handled by a born photographer with a facility and serenity that are reflected in the atmosphere of the picture.

Reiff's philosophical calm was dramatically illustrated the other day when he was given less than three hours to gather, accessorize, cast and photograph a situation that would normally take the better part of a week

Imaginative flair and whimsical touch are qualities that appear in Reiff's fashion illustrations.



High fashion is Reiff specialty. Working rapidly for spontaneous quality he completes most assignments in approximately twenty minutes of shooting.



to collate. Four ingenue print dresses were to be displayed in a single photograph against a background that would whisper "summer." And, added the note that arrived with the dresses at 2 P.M., "could you return the dresses to us by 5:30?"

Since Reiff prefers top fashion models to display fashionable dresses, Florence Reiff, his girl Friday, Saturday and Sunday to say nothing of the rest of the week, started calling model agencies. She begged, browbeat and cajoled an hour out of each of the four popular models' schedules. Then she stayed at the phone to garner live moss for the background her husband had dreamed up. In between she rounded up bags and other accessories to strew around the moss or occupy a nervous model's hands. She supported the telephone with her shoulder as she rummaged through boxes of gloves and costume jewelry for the just-right color, size and design to harmonize with each costume.



Figure, at left, reflects Reiff partiality to Japanese architecture and decor in use of screen, mat, pillow, and plant as props.



Darkroom manipulation of negative called, "an experiment in pebble effect," by Reiff added pleasing textural qualities to affect kneeling pose above.

Diagonal composition study, below, used figure as element of design as well as for its intrinsic beauty. Black and white stripes emphasize diagonal line.

By the time the girls had arrived and Mrs. Reiff had supervised, pinned, and tissue-paper stuffed each dress into position as the models lay pinwheel fashion on the velvety-soft moss, it was nearing 4 o'clock. *Twenty minutes after the last girl's head touched the moss, Reiff said, "Thank you." The job was done!*

While this accelerated tempo is unusual, Hal Reiff is convinced that the length of a sitting bears no relationship to the quality of the photograph. Most of his fashion photographs, color or black and white, take approximately twenty minutes of actual shooting time. "It isn't possible to maintain spontaneity in expression or pose if the photographer drags out a sitting," he explained. "I try to do my thinking and planning beforehand. I usually have a mental concept of how the picture will turn out before I go into the studio. So it's just a question of reproducing this image as closely as possible."





Mental concept of finished picture is Reiff approach, from there it's just a question of reproducing the image as closely as possible.

Some of the quality that apparently distinguishes Reiff's photographs may be traced to his determination to translate a mental concept into visual reality.

Another Reiff hallmark is an airy atmosphere that is noticeable in many of his efforts. He ascribes this to the custom-tailored studio that fits his photographic approach as perfectly as their clothes fit fashion models. In order to achieve the studio that began as a figment of his imagination, Reiff bought a five story building on Manhattan's Murray Hill. There he built his dream quarters with one entire wall of glass opening onto a whitewashed brick garden enclosure. The studio is air-conditioned as well as airy.

A twenty-five foot square skylight enables him to use daylight whenever it is available in overcast Manhattan; while a battery



Assignment for brassiere account has typical airy atmosphere and uncluttered composition that is Reiff hallmark in ad art photography.

of incandescent and electronic flash lights permit daylight-type lighting at any hour of any day.

Although he now possesses the studio he dreamed of for years, Reiff still enjoys location and travel assignments enormously. He has travelled far and wide creating editorial photographs for publications like the Ladies Home Journal; and advertising photographs for clients like Pan America. Recently a particularly voluptuous figure model seemed to require genuinely luxurious surroundings. Reiff felt that the studio could only simulate the effect he was seeking so he arranged to photograph the model in an apartment belonging to a famous artist-decorator. "You see," he said, "the background creates the illusion that there's a wall behind the camera as well as in front of it. That the rest of the room, although it doesn't appear in the picture, is just as beautiful



Portrait in high key has soft quality of charcoal drawing on pebble board.

Model in figure study, below, was photographed in apartment of famous artist-decorator to enhance intimate effect.





Symbol of success is Reiff's display board bearing tearsheets from national magazines.

and real as the section that shows." He stopped for a moment, then threw up his hands. "I guess I haven't made it clear. I'm like the members of the Actor's Studio when they try to explain The Method. The director makes the actors study the character he is playing from a period long before the play takes place to a point long after it ends. Well, I feel that sometimes a photograph should appear to single out a segment of a far larger panorama."

Although Hal Reiff was brought up in a photo studio where anything less cumbersome than a view camera was as unthinkable as an unretouched negative, he prefers small cameras and pure negatives. He has an arsenal of cameras ranging from an 8x10 metal Ansco for assignments where 8x10 color is required to his latest favorite, a twin-lens Minolta Autocord. He frequently uses an old, beaten-up Speed Graphic that he discovered while inspecting the museum-type cameras



Three studies of women are ultra feminine in rendition, left, above, and right. Standing figure and nude in seated pose are excellent examples of cropping and composition. Upraised arms, tall flowering branches, emphasize vertical in picture at right.

in a pawnshop; then he may make a change to the Autocord when Mrs. Reiff calls time out to rearrange the models gown or change the accessories.

Reiff demands lenses as sharp as a surgeon's scalpel; but he often softens the image later in the darkroom. He experiments tirelessly with texture screens, filters, old sheets of film, anything, to arrive at his preconceived idea. Usually his effects are spontaneous achievements contrived with something he picks up in the darkroom. His current pet is an acetate sheet that Eastman makes to back transparencies. He sandwiches this in the negative carrier of the enlarger with the negative altering and changing it until *(continued on page 45)*

Reiff in action is photographed by De Palma. Client fretted at latter's intrusion since model Susie Parker draws \$60 an hour.



PHOTOGRAPHY



"Third Class Passenger" by Takahiro Ono, taken with Nikon, 1/8 second at f/2.5, is good example of available light technique now trend in Japan.

by MOTO AKIYAMA
Photographs as credited.

IF ever a people were ready-made for the camera it is the Japanese. They are a nation of photographers. Aline B. Saarinen of the New York Times provoked controversy some time ago when she called photography a folk art, but the truth of her statement bears fruit in Japan. The Japanese national character is nurtured on art, on the expression of artistic impulse in life; in the way homes are decorated, gardens laid out, trees pruned. The average Japanese with some education is an artist, if not by talent, at least by nationality. Thus the camera represents no mere take-it-or-leave-it art form for the Japanese. They have readily accepted it as a means of expressing what they regard as deserving expression.

In any of the large metropolitan centers the number of cameras in the hands of the people is astonishing. Literally billions of pictures are taken. This is astounding in a nation where poverty and the struggle for economic survival still restricts many to a diet of fish and rice and no luxuries. No art ever took a nation the way photography has taken Japan.

Japanese photographers are fortunate from a Western point of view. Though

I N J A P A N



"Nude" by Ginnoyuke Yoshino was shot with Autocord, favorite camera of Japanese amateurs. Interesting aspect of camera clubs in Japan are the amateur studios where bebies of nudes may be photographed for modest fee.

the Japanese themselves often may not realize it, many a Westerner would give his best camera for an opportunity to photograph some of the exotic subjects that abound in Japan. The feudal festivals, the panoply of religious celebrations, the colorful kimonos of the women, the ornate architectural structures of the *torii*—the temple gates, the images in the countless shrines, all are like nothing found in the U. S. But to the Japanese this is all ordinary. They see it as everyday stuff and think, "Why bother with it."

To the Japanese the camera is increasingly a symbol of the nation's future, a future of increasing Westernization. Just as any art form makes for an international outlook, so the camera draws their attention to photographic activities elsewhere in the world. They keep abreast of developments in both the U. S. and Europe, and their technique and subject matter reflect it.

Influences from outside Japan have been particularly strong. Edward Steichen came to Japan to arrange for the showing of his history-making exhibition, "The Family of Man." The scope of this photo collection, in quality and theme, is



"Coal Miner" by Iadahiko Yoshino depicts new trend towards documentary use of camera. Taken with Canon by existing light, picture shows workers having lunch.



"Rush Harvest" by Takahiro Ono, is reflection of concern with people and their activities. "Family of Man" exhibition stimulated trend even more, without parallel and promises to guide Japanese photographers along a path for which they have already shown a strong preference: the candid approach, the recording of the never-recurring instant. This is a trend away from the formal portrayal of beautiful landscapes and an inclination more towards the exotic subtlety that was best exemplified by the late Werner Bischof.

The people, as a subject matter, have become more important, which is understandable. The war brought misery and misery drives people back to the ultimate values, basically a respect for others. The attention of the artist turns to those around him, the others, and this has been the case with the photographers.

The camera club has been of tremendous influence in the growth and development of Japanese photography. There are more than 5,000 such clubs ranging in size from less than fifty to several thousand members. The largest ones are sponsored by the photographic magazines, of which there are eight, or by the country's photo-equipment manufacturers. Relaxation of Occupation restrictions in 1948 gave strong impetus to these clubs and they have grown rapidly since then. Amateurs and professionals alike are both members of the same clubs and each has lessons for the other. In addition to the regular periodic meetings, annual or semi-annual meetings are held at one of Japan's mineral water spas. Here, photographers from all over Japan and the Far East gather to discuss camera craft, from the latest technical equipment to the perennial theoretical

"Nude" by Ginnosuke Yoshino shows influence of West in pose, contrast, setting; traditional high key is absent.





Colorful costumes, posturings, of Japanese theater world provide fertile field for striking pictures in black and white or color.

notions of what makes a good picture.

Japan is camera conscious as is no other country in Asia, and more so than most nations in the West. One good reason for this has been the Japanese camera industry. Japanese photographers take a strong sense of pride in their young and aggressive industry which has forged ahead so rapidly in camera production and development. Imports once dominated the photographic market and the post-war growth of the Japanese manufacturers of photographic equipment has been a boon to the national economy. The manufacturers invite photographers' advice and their permanent exhibition booths are not only display centers but receiving stations for suggestions from the camera clubs as well.

These suggestions are often adopted and this explains partially the extensive manufacture and use of the smaller cameras, 35mm and $2\frac{1}{4} \times 2\frac{1}{4}$ roll film reflexes. Since eight out of ten Japanese camera enthusiasts own and carry more than one camera, it is not unusual on a Sunday in Tokyo to see them with two and three.

(continued on page 42)



Delicate presence of traditional Japanese design is felt and seen in "Girl and Window" by G. Yoshino and "Tree In Snow" by Masezi Ueda.

The Daring Designs of Bill Hughes

out of his impossibly small darkroom in manhattan come striking line studies for which camera was merely starting point.



From straight, flatly-lit photograph, above, Hughes begins to eliminate the middle tones until his completed work takes on appearance of line drawings.

By GILBERT JORDAN

TELL Cartier-Bresson to relax", says Bill Hughes. "I'd never be interested in cutting myself his "slice of life" views".

Bill Hughes is peeking through his camera somewhere between Bresson's "decisive moment" and the "fit the layout" school of the advertising photographer. His unique results make him the *enfant terrible* in the already visually delirious field of jackets for lurid soft-cover mysteries, for covers of real gone bebop records and for off-beat assignments.

Advertisers, publishers like Doubleday, and magazines all rely on Hughes to drag himself from his Greenwich Village haunts long enough to pull together the sort of illustrations that compel attention to expensive space in the *New York Times* or the slick pages of the fashion publications.

Fooling around a little with a pencil on the back of a print, Hughes will look at a prop through the 75mm lens of his Rollei and then suggest what might be done if—the "if" usually involves a rare combination of



Darkroom smock is Hughes' favorite attire. He spends most time there.



Jazz illustrations for jackets of record albums are Hughes' specialty. However, flexibility of technique is great; permits book, newspaper and magazine assignments.





zany imagination and ingenious photographic know-how. Everyone doubts that it can be done; but then he goes to work in the quiet whiteness of the studio living room of his large apartment, or in the noisy smokiness of a music rehearsal hall.

His finished product—like the record jackets for Columbia, Blue Note and Prestige platters—have the finished look of casual, intimate, “stolen” candid. That’s the effect Hughes fights so hard to achieve.

Hughes remains one of the few photographers who can combine the stark reality of modern photo-journalism with the meticulous controls that are only possible with trained models, and carefully chosen studio equipment. The effect you’d hope to find—and aim to record—he creates.

These creations lift the picture one stage higher into experimental levels of



Single figure study can lead to many derivations. Original photograph appears, top left. Lighting was carefully executed to retain modeling without heavy shadows. With the use of high-contrast films, original is exposed by contact until middle tones are eliminated. Solarization of image can be practiced at any, or all, stages. Negative and positive prints which serve as examples of results obtainable are reproduced here.



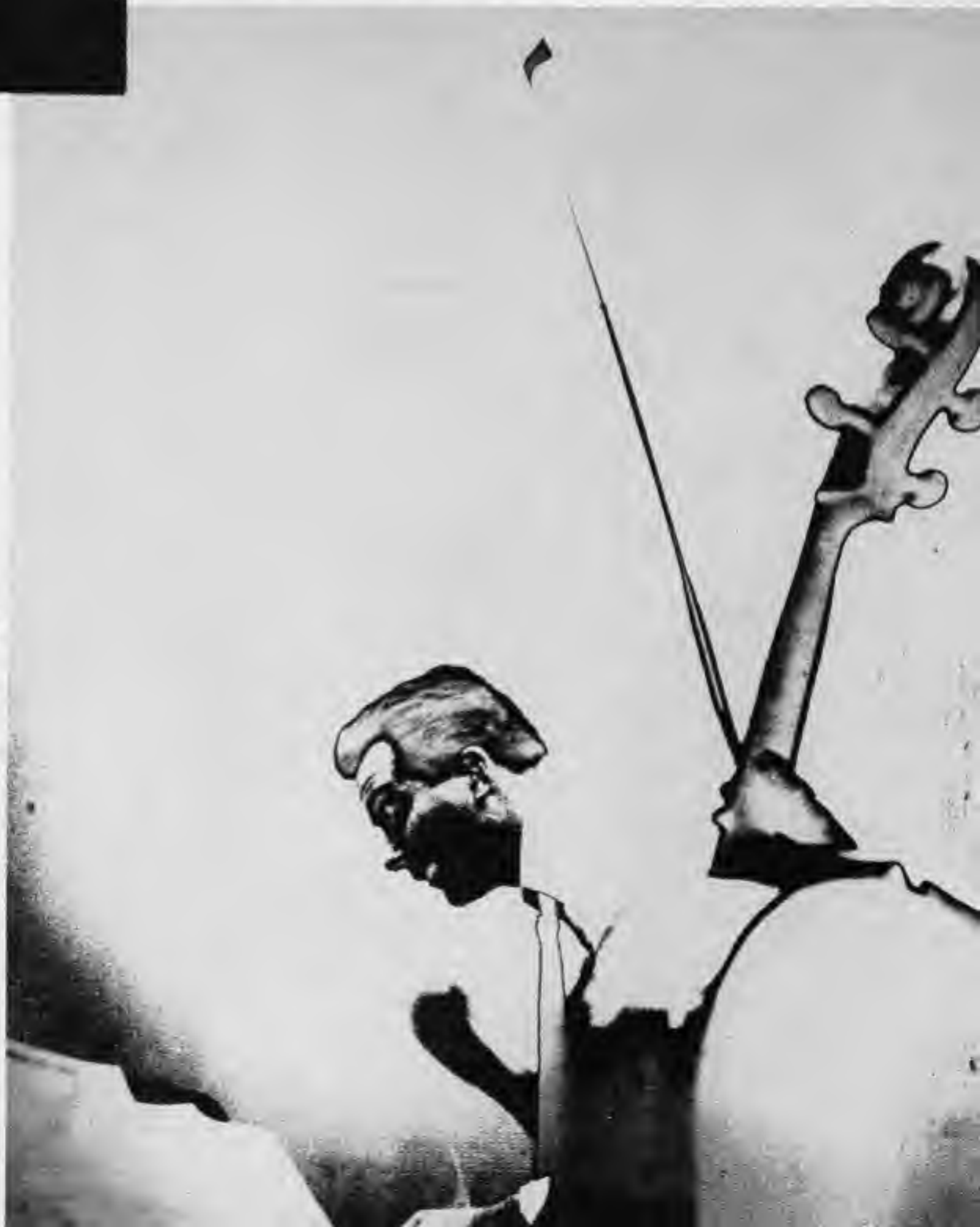
such off-beat effects as reversals, solarizations and a bizarre imagery which someone has called Hughes' "methodical madness". On the more modest side, Hughes is more likely to term them only "happy accidents" he finds on the ground glass of his two Rolleis, his Master Reflex with its special five-inch lens or the 8x10 camera that allows the distortion controls denied him in his "miniatures". To him, anything smaller than a 4x5 is a miniature.

The only trouble with these ground glass "finds" of his is that anyone else looking through the glass at the same moment, wouldn't see the finished picture that his impish outlook is creating.

"There's no good camera", he says. "There are only some less bad for a specific job than others."

He has decided to stay away from the 35mm jobs. "That kind of camera

Startling silhouette of bass violin frames bandleader in Hughes' forceful composition. He prefers big cameras in order to "control" every step of process.





isn't for me", he reveals. "Miniatures make it too easy to shoot. With the 120 roll film cameras, at least you're conscious of the limit of twelve pictures per loading. Knowing there's a limit, makes you more cautious.

"If you had to go out with only one piece of film, the chances are you'd think out that one picture carefully before clicking the shutter".

With a pencil in hand, with tests of preliminary models—a recent *Esquire* assignment required a parade of twelve nude applicants before Hughes found the one with "personality"—with discussions with the client before even attempting the project, Hughes "thinks out" each afternoon's work.

During the actual shooting session, he's likely to shoot only two rolls of film in a two or three hour period. If he's using a sheet film camera, he's likely to have exposed only six holders—twelve shots! Then he buries himself in the most painstakingly clean and impossibly small darkroom in all New York.

If a shooting is to occur outside the studio, he makes a routine check of the area to study its lighting, space limitations and

(continued on page 50)



Fashion model in incongruous attire is example of Manhattan cameraman's sophisticated whimsy.



Burlesque dancer in "grind" breaks down to suggest very loose pen and ink sketch.



THE NUDE IN ART

By ROGER FYFE

Photographs as credited

THE role of the nude in art is as old as the history of art itself. From the oldest archeological finds, crude figurines with origins lost in the mists of pre-history, through the stylized art of the Egypt of 3000 B. C., the glory of Greece and Rome, the dead centuries of the middle ages, the Renaissance and on to modern times the nude has been a source of inspiration and a primary concern of the artist.

As a subject matter it is without a doubt one of the favorites of all time.

This is readily understandable, for the nude figure is one of the basics to be mastered in the preparation for an art career. Human anatomy, perspective, the effect of light on mass in the representation of three dimensional form, all are brought to their highest point in the study of the nude.

As a subject matter it presents a constant challenge to the artist, the sculptor, and the photographer and interpretations range from the highly idealistic to the most literal statements of reality.

Generally the nude is treated idealistically rather than literally, the more pleasing aspects are accentuated and often exaggerated, especially in commercial art. In the fine arts the opposite is more often the case with the artist at times almost obsessed with the pursuit of truth in the statement he attempts to make, going beyond reality to extremes of

Indoor study by Andre de Dienes contrasts model against canvases in background. Spontaneous pose sparks rigid, angular composition.





Lithograph by Henri Matisse, "Odalisque With Tulle Skirt" came out of artist's 1927 series. Great draftsman, Matisse possessed ability to convey sensuous characteristics of the nude with economy of lines.

pure symbolism and highly subjective interpretation.

The nude is a subject rich in intrinsically emotional and aesthetic qualities. It presents endless opportunities for variation in mood, from simple line studies to opulent, complex, arrangements of mass and form. The wide range of poses make it ideal for studies in composition and the effects of lighting. Knowledge of the undraped figure is an absolute necessity for the artist doing the clothed figure. The life class for the student in art school is probably the most important part of his training, for with the nude model as a subject he brings to bear in his work all that he has learned.

For the working artist the camera has become a highly specialized and important addition to his tools. It has made possible the elimination of long sessions with the live model. One session with the model will usually suf-

Nude model marks starting point for many paintings. Even artists like Leo Manso who is noted for his abstractions, often uses a model to originate non-objective canvases.





Nicholas Vasilieff, above, once said: "Seek beauty at its source. Work from life. Live model is essential to translating of artist's beliefs to canvas. See with your own eyes. Paint it as you see it."



French photographer Savitry who is noted for nude studies employs artist's garret as ideal setting.

Gauguin's paintings were brought to mind when photographer Gerald Oppenheimer met model. To bring out comparison, he pictured girl in front of the artist's painting.





Gillette Elvgren, is master at painting beautiful women for a mass market. His calendars for Brown & Bigelow are finest work in the field and painstakingly

planned from start to finish. Model is called, clothes chosen, photographs taken of various poses. Finished painting in oils is done from contact sheets of poses.



Exceptional draftsmanship of Elvgren is shown in charcoal drawing at left and his preliminary pencil sketch above, for finished oil at right.

fice. During this session the artist shoots "artist's copy" and works from it in doing the final painting. Though most follow this procedure it is the rare artist who does not agree that it cannot match working from life, and many will occasionally work from the live model in the privacy of their studio or attend a life class purely for the pleasure of doing the nude from life.

The individual artist, sculptor, photographer, all working from the same model may not agree at all in their final statement. A Picasso or

(continued on page 49)





Celebrity photos like this one of Ava Gardner are in constant demand for illustrating articles on personalities. Agencies get first call.

DO YOU NEED AN AGENT?

young, struggling photographers inevitably wonder about the value of photo agency representation. here are agent's views:

By **ARTHUR BRACKMAN**

President, Free Lance Photographers' Guild, Inc.



BEFORE determining whether you as a photographer require the representation of an agent, let's first establish the function of a photo agency. In my opinion, the duties of an agent can be likened to a railroad marshalling yard. Into this yard come cars loaded with freight from all parts of the nation. These cars are checked in, regrouped and shunted off to tracks which route them to their proper destination. Basically, this is the function of a photo agency.

The analogy, of course, is only partially true. The agency does more than this. For practical purposes I would divide its functions into three parts: the first part consists of serving as a talent scout for editors; the second as being a liaison between the art director and the photographer; in the third function the agent assumes the role of a coach to the photographer. Aside from these duties, he is also the photographer's business arm, his banker and, on occasions, his psychoanalyst.

Free Lance Photographers' Guild, Inc., originated in 1936 with the idea that America contained vastly untapped sources of photographic talent which needed only the stimulating aid of an imaginative and enterprising agency to bring it into flower. Three of us: Victor De Palma, now a well-known New York magazine photographer; Klaus Schaeffer, now a prosperous owner of a chain of Los Angeles camera stores; and myself, a struggling agent; were the founders. At first we issued periodical tipsheets and coaching manuals for photo-journalists. At various times we've handled the work for many different kinds of photographers including W. Eugene Smith, Wayne Miller, Howard Sochurek, Roman Vishniak, Will Connell, Lisa Larsen, Peter Gowland, Barrett Gallagher, Victor Jorgensen and many others.

But the area in which we came to be most esteemed is color. I think we're recognized as the leading agency in this field. I attribute much of this success to the sales genius of one person, Pauline Schulman Schole, who has an uncanny talent for spotting and developing incipient color photographers. Her most famous protege has been John Mechling whose children and girls have appeared in virtually all periodicals and in the calendar lines of almost all major firms. A newer "find" has been Ruth Bushman, a journalistic-type color photographer.

An interesting fact about agencies is that their photographers rarely compete with one another. Rather, they complement one another on the agency's roster. Buyers of pictures come to an agency because they know they'll find the works of several photographers of diverse talents at a single source.

If an agency like ours represents a New England scenic man like Art Griffin, a Western scenic artist like Fred Ragsdale, and a gifted portrayer of Europe like Duncan Edwards, the net result is an ever-greater proportion of the users of pictures coming first to FPG when they need pictures, and each photographer subsequently gains more business.

Every photographer the agency handles help sell the work of others by attracting a larger total proportion of picture-buyers.

Among the many questions from new photographers which I encounter, three are asked most frequently, these are: "How should an ambitious photographer establish contact with an agent?" "What kind of pictures sell the best?" "What can an agency do for a photographer?" In the following paragraphs I will endeavor to answer these questions.

The primary value of an agent to a photographer is the blunt, realistic criticism he gives which may save the artist years of blundering, wasted effort. Since a reliable agent will not offer to handle an individual's work unless he feels certain that it is saleable, the new photographer should make the *(continued on page 41)*



Cheesecake has been rewarding field of specialization for top names. Agent will know if your talents indicate such a move.

Scenics can have excitement and drama, like this shot of skier coming down wintry slope. Dark sky, winding ski trail hit eye.



Essence of all dimly-lit, smoke-hazed night clubs was caught by Pallas in available light shot of musician in New Orleans.



Mickey Pallas

The People of Pallas

*one-time drummer who looks like a pug
reveals compassion for humanity in his pictures.*

Staring. Immobile figures of man and woman are outlined in eloquent contrast against massive blurred motion of speeding train.



By ROBERT SEAVER

WHEN you talk with most photographers about their work, the conversation tends to hinge, logically enough, on photographs.

Not so with Chicago magazine photographer Mickey Pallas.

Instead, you find Pallas much prefers to talk about people—big, small, rich and poor—he has met on his assignments.

And after you listen for a while, you discover the reason: to him, pictures as such are a secondary concern. It's the people in them and the story they tell that's important. "Mickey doesn't look at people from a photographic point of view", a friend said recently. "He looks at photography from a 'people' point of view."

A one-time handsman, factory worker and dry cleaner whose father was a West Side wine merchant during prohibition, Pallas plunged into the dark waters of photography cold one day in 1945. "I put down my tools in a muffler factory, went out and bought myself a Speed Graphic and was in business," he says.

His first two assignments were bloopers—he forgot to open the rear shutter and all the films were blank. But taking heart from the old photographers' saying that the best pictures in the world have been taken on dark slides, Pallas went out, found two more accounts, and started over.

They're still with him, and after a decade in the field he can still truthfully say he has never done a job on speculation—only on assignment. "A photographer who doesn't have the responsibility of an assignment isn't likely to make a great many good pictures", he says.

High-flown phrases about art and aesthetics would sound strange coming from a guy who's built like a prize-fighter and can be mistaken for Rocky Marciano. And you won't get them from Pallas. His standards aren't of aesthetics, but of humanity. When you ask him to set forth his ideas in this area, he's likely to squirm like a kid in a starched Sunday collar before answering:

"I think the most important things in the world are people. And I think the only way people can understand and get to—you know—love each other more, is to know more about one another. We don't have too many personal contacts in the world, and the only way we can do it is to read about each other and see pictures. That's where I think a photographer can do a real job."

And for Pallas, from the moment he leaves his studio on Chicago's Near North Side, understanding—finding out all he can about everyone he meets—is the primary goal.



Eartha Kitt shows Pallas bent for relaxed and natural portraits.

On an assignment he's likely to ask more questions than the writer with him. And the subject matter is seldom confined to the story concerned. Life, love, politics and the price of eggs are all legitimate grist for his curiosity as he sizes up a picture situation.

He becomes friends with everyone in a running interchange of information about family, food and the weather. Then, when his subjects have begun to relax and think of him as an inquisitive, friendly visitor in for a chat, he starts to shoot.

In the years since he began taking pictures, Pallas has shelved the big Graphic for the smaller, more mobile miniatures.

"Nobody can look natural if they've got to stand still and pose," he explains. "I want to picture people as they are, not as they think they should be."

In this respect he's a member of a large and well-established



Averted faces of detectives in photo from story on narcotics detail effectively direct eye to desk, papers, relaxed officer at center.



Sensitive portrait of Edith Piaf captures spirit of great chanteuse.



Universal appeal of clown and dog made humorous portrait for Pallas.

lished school of documentary photography. But he doesn't hesitate to use whatever measures may be necessary to get the pictures an assignment calls for—like compressing a week's work in an oil field into a day's shooting, or introducing flash into an intimate, shadowed scene to satisfy an editor.

This, in Pallas' eye, is not to compromise a principle. It is merely a realistic concession to the facts of life. "Strictly candid photography's a good deal," he says. "But the best pictures in the world aren't worth a damn if nobody sees them".

And the pictures that people see are the ones that get published because they tell the story, show what there is to

be seen.

To Pallas, the "best pictures" are those that show people in harmony, and reveal them for others to understand.

There isn't a studio-type portrait in the dozens of shots that line the walls, or lie strewn around in his compact studio office. And though he has pictured his share of corporation heads and political top-dogs, the bulk of the photos tend to be of people at work or relaxing. Here one finds steel and oil men, busy producing the bone and blood of industry; musicians, beating out the rhythm of the times; and showgirls, displaying their charms under the spotlight and backstage.

But if you ask Pallas to pick out the best of his work,

he'll duck the question. "I don't think I can judge that," he says. "What I like someone else might not. That's something for the editors and readers to say. They're the ones who count." Pressed further, he'll confess that of the thousands of shots he has made for national magazines, trade journals and public relations houses, not one fully satisfies him. "Some almost do, but not quite, so it's a pleasure I still have to look forward to," he says.

And he maintains this position without being coy even when finally persuaded to show the few he likes best.

One of them, a scratched and blurry Leica "grab shot", shows busy slot-machine players in a church basement, with a policeman reading a magazine in the foreground.

Because of his feelings about speculative photography, and because he has kept too busy to do otherwise, Pallas has never been a hunter-cameraman seeking pictures "for himself." Though his work has carried him to the most

picturesque spots in Europe and the Americas, he has almost no snapshots to show for it.

The family photos which he treasures in his wallet, and shows to anyone who's interested, could be the work of any tyro.

But on very rare occasions, a scene will so grip him, that he can't resist snapping it. One such he numbers among his favorites. It shows a Negro child by windowlight, smiling up from his task at drawing.

"It was a hot summer day, and the artist next door had a client in," he recalls. "She brought along her little boy and his playmate. The playmate was this kid. He had on blue-jeans and a well-used undershirt. His hand was bandaged where he cut himself. The artist gave the kids chalk and they were drawing when I came along. There was just a little light from a window, when the boy looked up and smiled. I snapped it".

"It isn't technically perfect either, a little fuzzy because I took it at a half second. But this little boy seemed to tell me a story about suffering humanity.

"That sounds corny," says this ex-drummer who looks like a pug, "but that's how I feel about it."

In the proverbial nutshell that is the reason why Mickey Pallas is no longer a drummer or an assembler in a muffler factory. The need for expression was deep-seated and he had to find an outlet for it. Articulating the esthetics of it are not his concern. His tool is a camera, not a typewriter. The writers and the editors can put it into words. What he has to say he will say with pictures. ○

Cockfight in Havana is typical of photo reportage assignments that Pallas likes to cover with a "35". Small camera permits unobtrusive use and true reactions of spectators to battle in pit can be caught.



Convention fervor is described by Pallas without showing faces. The spotlights cutting into smoke haze, waving banners, convey excitement.



Cover Session With



MITZI GAYNOR

the story behind "dream assignment": photographing moviedom's newest glamour queen at paramount's lavishly-equipped still gallery.

By KEITH BERNARD

Photographs by the author

SOME jobs just don't come along often enough.

An assignment to photograph someone like Mitzi Gaynor is that kind of job. Any photographer would be delighted to work with her and I was.

I first talked to Mitzi's mother who referred me to Jack Bean—Mitzi's handsome husband and competent manager. He liked the idea and in turn referred me to Jimmy Sarnow—publicity-head at Paramount Studios, who decided the best place for me to photograph her was in Paramount's still gallery.

To prepare myself for the shooting, I visited the still gallery to get an idea of the lighting and props, etc. And, not wanting to leave anything to chance, I spent a half-day photographing a stand-in model, using several different exposures and varied lighting arrangements. As can be expected their still gallery is wonderfully equipped. I used 7000 watt-second strobe lighting on each shot with seven lights—two background, two overhead, two fill and one main light.

At 9:30 the next morning we started shooting. The only person we lacked was a traffic manager. Though I brought along my two assistants, Paramount provided me with the very expert assistance of its head still photographer, two assistants, and still another man who did nothing but make coffee. He kept coffee in front of us all morning. In fact I never drank so much coffee in my life in such a short time.

On Mitzi's side, she was accompanied by her wardrobe mistress, her make-up artist and two choreographers, as well as Mr. Sarnow and several others.

She walked on the set and she was everything a photographer could want in a model.



"Easy to direct," was author's comment on port Mitzi. "She held poses perfectly and took directions well." Above: Bernard requests a slight tilt of head. Actress cooperation led to successful pictures below.





Shooting in the lush confines of Paramount was somewhat different from the usual locations chosen for this type of cover assignment—the sand dunes of Palm Springs or Malibu Beach or the wilds of Utah. This was the ultimate of convenience and cooperation.

Miss Gaynor worked hard and cooperated with me all the way. Wonderful to photograph, she concentrated on every pose, taking direction like the seasoned actress she is and holding poses perfectly. We worked a solid four hours yet in spite of a fatigue she must have felt she showed no signs of it and appeared as fresh at the end as she had at the beginning. A professional model might well be proud of such excellence.

One aspect of this shooting was unusually easy. I came to know first hand what Paramount calls a "happy set". Miss Gaynor's freshness, vivacity and sheer good spirits made the ordinary striving for proper facial expression totally unnecessary.

Between shots, Jerry Lewis dropped in for a visit, limping slightly from a too strenuous scene just shot on a nearby sound stage. And while any serious student of Mitzi's cheesecake could find little if any resemblance between her and Dean Martin.

(continued on page 50)

Always poised and fresh—whether relaxing between takes, below; or waiting as Bernard adjusted garment, left—Mitzi was ideal model.





Special assignment permitted Bernard to work in Paramount's still gallery—generally reserved exclusively for studio's cameramen. Working with aid of chief photographer, two assistants, Bernard was persuaded to use some of techniques employed by movie cameramen. In center photograph, he measures light distance for color exposure.

YOUR CAREER IN PHOTO-JOURNALISM — PART FIVE

MAKE YOUR CAMERA PAY OFF

if you're serious about making a living with your camera, here are some bits of invaluable advice on free-lancing.

Cheesecake is top seller in publications field. To be successful in this specialty the formula is same: don't overpose, be original, seek candid expressions.



Specialization pays off. Ocean racing yawl Edlu II is work of Morris Rosenfeld, tops in nautical photography.

By KARL BARLEBEN

Photographs as credited.

IN the early days of photo-journalism one of the glamorous aspects of the field was the press pass. It was a sort of a fraternity pin and an indication that the wearer had "arrived". I suspect that some remnants of the press pass remain since movies and television often show reporters and photographers with press cards in the hands of their hats. However, you seldom see this in real life.

As a young free-lance photographer in Boston, I can recall my desire for the impressive metal badges that the city issued to accredited newsmen. I also remember my unhappiness in having my request turned down since I traveled around with newsmen and covered the same stories as they did. My shots were published in the local papers



Industrial work, like real estate assignments, can be dull. Still, if you can get exciting shots, as does Steve Deutch, you'll succeed.

When working on "spec" as it's often called, everything is in *your* lap. You gamble your time, money and ideas against whether the editor will want the finished product. If he isn't interested, you're stuck with it—unless you can re-slant the idea to suit another publication. This is doubtful, not to mention difficult.

However, since the beginner has to start somewhere, his best bet is usually speculation. To begin with, he's unknown to the editors. They don't know his camera abilities, nor his dependability. His job is to prove himself to the editors by submitting some of his work. If it's consistently good, his name is kept in their minds and files, and when something comes along in his territory, he's considered as a possibility for doing the job.

Editors aren't easily fooled. Years of experience have taught them to recognize photo-journalistic worth when it crosses their (continued on page 46)

Originality, imagination, study of markets, pay rewards for photo series. Photo of dancer Camille by Mike Shea.



and I was paid at the then standard rate of five bucks apiece for them. Later I became a staffer for one of the larger newsreel firms.

I don't know if Boston still issues press badges that look like a policeman's badge, but at that time I soon discovered that the badge was good only in the city of Boston and even then, firemen and cops didn't have to honor it if they didn't think it wise. I guess some cities now issue cards—if anything!

The primary function of the press card is to get the holder within police and fire lines. Since so many reporters and photographers got into trouble and even injured, most municipalities clamped down heavily on the issuance of press passes. Today you get through lines by personally knowing the officials, cops, and the firemen.

In short, a press pass today has very little value. To begin with, a good one isn't generally issued to the free-lance photographer. And even if he had a legitimate press pass, he'd find it good only in a certain city or area. Like a gun permit, it covers only a restricted area, a city or state. So don't take it too seriously. The ingenious photo-journalist finds ways and means of going where he wants.

Assignment and Speculation: There are two general methods of doing free-lance work for newspapers and magazines: by "assignment" and on "speculation". With the first arrangement the photographer is assigned a specific job involving a series of pictures, or a single shot. Whether it's his idea or the editor's doesn't make much difference. The point is, he's given a job with complete instructions. His problem is clear and definite. He knows what's wanted and shoots accordingly—then he turns in his work and is finished with it. There's no uncertainty, no gamble. Generally speaking this is the way the big boys work.

care and projector-feeding
of slides analyzed with
a few tips on titling.

George Gilbert

ON SLIDES



OUR TRIP TO HAWAII



Titles can be lettered on clear film with new pre-color spray; mounted in context with slide gives this effect.

THE slide photographer whose work covers ten years or more of photographic activity probably owns slides in three forms: in cardboard factory mounts, in glass-bound mounts or in special-aperture mounts. It's probably also a certain thing that his glass-covered slides are his most precious ones, scrupulously protected like hot-house flowers or historical documents.

With hand viewers and older projectors, he could intermix these slides before showing them; most projectors require refocusing to adjust for the change in position of the film but this was a small enough price to pay for the privilege of sending thick'n'thin through the slide carrier.

According to a survey of the largest metropolitan camera stores, 95% of all projectors being sold are semi-automatic

and automatic types, all requiring standard cardboard mounts. About 80% of all projectors being offered now are factory-equipped with magazine-type automatic systems.

One of the most popular features the protection of an all-metal magazine so that once slides are loaded, they need never (or at best, rarely) ever be handled again. The metal magazine system offers the best provision for labeling, handling and storing of slides. They need never be glass-covered since they are simply slipped into an aluminum sleeve which protects the edges. Cardboard all too easily crushes, crumbles or bends in use in other projection systems.

Best of all, the magazine system of slide projection ends forever the after-show problem of half-tumbled stacks of slides requiring individual re-assembly into slide file boxes. The magazines lend themselves to compact and easy handling for storage in any of numerous cases offered by many manufacturers.

A few projectors featuring the plastic magazines take either mounted or unmounted slides but the fully automatic projectors in the peak-price field must almost invariably be used with unmounted slides.

One takes either cardboard mounts or glass-mounted slides when the glass is of the "thin" width of the Lindia cover glass. It is likely that many projectors which use unmounted slides have tolerances that might also permit glass-covered slides made of this lightweight glass.

The careful worker who learned to protect treasured slides from fingerprints by slipping them into a glass sandwich has come to realize that it is safe and snug behind aluminum walls and locked in a slide file case. These slides need be handled only once as they are loaded into the magazine and from that time on, they can be seen again and again without being touched by human hands. Inevitably, slides of the future will be delivered to the photographer pre-set in slide magazines so that fingerprints will be one of the horrors of "old-time" photography.

But there are still occasions when slides just HAVE to be individually handled as when duplicates or prints are to be ordered. For such occasions, the protection of a plastic sleeve is available (200 2x2-inch sleeves cost \$2.75 list). These slip-on, slip-off sleeves are the most sensible way to handle a postage-stamp size piece of film which is expected always to look well when enlarged up to window-shade size in the average living room "theatre".

Slides being sent to any processing plant will not be accepted if mounted in glass. Camera store clerks have instructions not to accept such slides from customers. Color plant printing and duplicating equipment are precisely engineered and will accept only standard cardboard mounts; costly labor time cannot be expended in unsealing and resealing a slide. Often too, color correction guides must be noted on the cardboard itself since the printers attempt to deliver as perfect a print as possible.

This color correction can be requested too without extra cost. Simply clip a slip of instructions around the slide stating: "Remove overall blueishness" or "decrease overall warmth". Don't forget, this correction is achieved by introducing a filter over the projector's light source so your suggested correction will be overall! You can't ask for a change in color of a girl's sweater from red to blue or to correct a sky without correcting the landscape.

New Way to Make Your Own Titles

Processors almost invariably return any totally blank lengths of your film so that you can see that a "missing" slide was not lost at the plant. This clear film can be slipped into cardboard mounts—in either standard or special apertures.

While some photographers have used watercolors on this clear film with some success, an entirely new product, a pre-color spray, readies the emulsion for coloring with a single whoosh from the pressurized spray can. Then photo-oil colors can be applied, using either the special pencils or regular oils to write simple words like "The End" or to create special veils of color in the blank area. These are the same photo-oils

now in general use for coloring prints.

The spray, a matting finish, will also serve photographers by eliminating undesirable highlights in glass, metal or shiny surfaces before the camera.

Titling of slide shows seems to have taken stronger hold now that so much automatic projection equipment is on the market. Stores which had previously offered only travel slides now also stock slides ingeniously packaged in polyethylene transparent packets at four for a dollar. The variety is sufficient for more shows than the average photographer is likely to ever prepare.

Edge-Marking Assembly

It's likely that a photo or two from a complete set made on a vacation are also included as parts of shows prepared to cover more general themes. You know which magazine the slide is in but you still have to fumble around to find it and others when assembling a show. You can save time for future showings by stacking all of the slides of any theme and marking the edge with a diagonal line of a colored pencil.

It's easy to pull out all slides similarly edge-marked and to assemble them to reform the pencil line.

BRACKMAN

(from page 29)

The purpose of photo agencies...

initial move by submitting a representation group of his work to an established and reputable agent for a frank appraisal.

As for the kinds of pictures which sell, one need only look at the magazines on newsstands, calendars on the wall, printed billboards and advertisements. However, the answer for the individual photographer will vary. Just as one cannot be cured of a neurosis by reading a book on psychology, no general advice can solve a groping camera-man's problem.

My usual approach is first to find out what kind of pictures a photographer likes to take. If he has achieved reasonable competence in what he likes there's a fair probability that with the agent's criticism and assiduous pushing of his pictures in those markets which use his type of subject and treatment, a niche can be made.

But it's usually folly for a man who loves scenes to attempt pin-ups merely because he knows there's a market for them. There must be a concentration of talent, market-demand, and predilection plus teamwork, as well as collaboration between agent and photographer and sympathy and encouragement from editors and picture-buyers.

The fascination in the agency field lies in those rare occasions when one comes upon a photographer who has a distinctive, individualistic style which is immediately saleable. However, while the public may claim them as "overnight successes", a close probing of the careers of these men will always show long years of painstaking apprenticeship.

If I were to try to throw out one piece of universal advice, I think it would be that there are no bargains in photographic success. The camera being such a simple and impersonal piece of machinery, has deluded many into thinking that to succeed with a camera is easy. But the lens and film are

only tools, as a hammer is to a carpenter. To create something valuable with them demands the same degree of discipline, sacrifice, talent and devotion as is necessary in other fields. In professional photography, as in Hollywood stardom, many are called but few are chosen.

How does an agency work? An agency is people. Day by day, year after year, we work and think with art directors and attempt to cope with their problems. We try to translate their needs to photographers. Since editors and art directors are busy people, they lack the time to take a photographer by the hand and explain the hundred-and-one nuances of what they're seeking in pictures. This task of finding and guiding the talented photographer belongs to the agent.

The mechanics of the agent's work varies. This is unimportant. Let's be frank about it: the agent has to make a living. He seeks talented, industrious, sincere photographers for whom he'll be able to sell many pictures and thus make many commissions. He isn't running a school for bungling amateurs and can't afford long correspondences with dilettantes who want the agent to give them talent and who expect to reap rewards without their own expenditure of the traditional blood, sweat and tears.

But the agent is always receptive to talented photographers. When he finds one he will, as the saying goes, beat a path to his door and sit on his doorstep. How else can he eat?

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Informal portrait by Tadahiko Yahashi proves that Japanese, while favoring available light, will often use flash with sun as backlight.

JAPAN

(from page 17)

There are still many, however, who cannot afford even the cheapest of the 209 different kinds of cameras made here. The total number of cameras owned by Japanese today is some 3,000,000 but the majority of those produced are slated for the export market.

The Japanese camera boom abroad started a short five years ago when Dave Duncan and Carl Mydans discovered the Nikon and the Nikkor f/1.4 lens while covering the Korean War for Life. They were strongly enthusiastic about their results with the Nikkor lens and said so and the Japanese camera began to acquire an international reputation as others followed their lead. The resulting use of the equipment abroad and development of the 35mm industry to meet

the increasing demand is a legend today in Japanese photographic circles.

Nippon Kogaku Kogyo K. K., makers of Nikon, is one of the country's top manufacturers of optical instruments; microscopes, binoculars, etc. Before and during the war its full capacity was devoted to production of various optical components for weapons usage. It was after the war that they turned their attention to photographic equipment, result: the Nikon and the Nikkor f/1.4 lens. The Canon camera, turned out by the Canon Camera Co. with more years of photographic manufacturing experience, is another 35mm that met with enthusiastic approval abroad. Canon adopted the body style of the famous Leica while Nikon follows the Contax in body construction. Yearly production of the Canon has been over the 35,000 mark; almost three times as much as Nikon. Both are

expensive and not easily obtainable even in their home country.

The reflex cameras, such as the Minolta Autocord using $2\frac{1}{4} \times 2\frac{1}{4}$ roll film are more widely used than 35mm cameras although newspaper and magazine photographers use the 35mm almost exclusively. They like the small size of the 35mm and the ease of handling in situations calling for rapid and uninterrupted shooting sessions. The faster lens of the 35mm for natural light photography where flash or flood cannot be used is another factor in the 35mm being the professional's choice for the trend is toward as natural an atmosphere as possible in pictures. The use of artificial illumination sources is almost becoming an outdated technique with the widespread adoption of the 35mm by these men.

The Autocord, produced in Osaka, is the nation's leading twin lens reflex. The Autocord made a strong contribution to Japan's foreign exchange economy in checking the importation of the Rolleiflex from Germany. While its price made it extremely popular in the amateur market, the improvements which have appeared on its latest model have placed the Autocord in competition with the Rolleiflex for the professional's dollar.

In Japan there are only 300 photographers who can make a decent living taking pictures alone. Most of these are employed on the newspapers and magazines. Only ten percent of these professionals are working on a free-lance basis. Japanese professionals do not fall into the high income brackets. Only two or three earn more than \$10,000 a year by doing covers for the magazines and other plush assignments. Perhaps twenty more make better than \$5,000 but the majority earn only \$1,000 to \$2,000 a year. A few amateurs, habitual winners of prizes in photo contests, enjoy a higher income from photography than the average professional since prizes range up to \$800.

There are two major contests sponsored annually by the film makers, Fuji and Konishi-Roku. The Fuji contest this year drew

"Farmer in Snow" by Takahiro Ono shows influence of Cartier-Bresson in documenting life in rural Japan.



113,881 entries, more than the biggest of U. S. contests. In addition, minor contests are sponsored by Nikon, Canon, other camera manufacturers and the newspapers from time to time.

The photographer in Japan is called a "cameraman". It is strictly a male occupation. There are no Japanese Margaret Bourke Whites. There is still a large amount of Japanese photography of the "salon picture" variety, static formal compositions with great beauty of light and shadow. These photographers of the "salon picture" school far outnumber their opposites, the photo-journalists. The remarkable development of the 35mm camera is changing this more rapidly all the time, however, with more and more emphasis on the realistic, natural, human, pictures of people that have something to say.

Four hundred thousand copies of photo magazines, headed by Asahi Camera, are published monthly for the salon picture enthusiasts and another 350,000 copies of weekly picture-graphics such as Asahi-Graphic are subscribed to by "photo-journalists".

Photography in the U. S. and Europe is at present more advanced than Japan and today there are no internationally known Japanese photographers. Increasing western influence has brought an international aspect to their photography however with indications of even more of this in the future. In the last year 20 of Japan's highest calibre photographers left on 'round the world trips.

In Japan there are countless "Town Studios" that do nothing but family pictures, marriages, identification photos and the like. There are some 10,000 of these establishments in Tokyo alone. There are many commercial and industrial studios. There are amateur studios where nudes can be photographed, five and six models to a session. About ten percent of the amateurs have home darkroom facilities for developing printing and enlarging. Others bring their films to the DPE's, developing, printing and enlarging shops which can be found on literally every corner in all the big cities.

For professional photographers, there are two schools in Tokyo alone. One is a two-year College at Shinjuku financed by Konishi-Roku, manufacturers of cameras and film. It has nearly a thousand students. The other, with some 1200 students, is the Photo Department, Faculty of Fine Arts, Nihon University.

During 1954, three representative Japanese film manufacturers: Fuji, Konishi-Roku and Oriental, produced 3,500,000 rolls of 120-size film, 800,000 rolls of 35mm and 80,000 rolls of color film. Demand for and use of color film in Japan is far less than in the United States. Magazines do not use enough color to encourage the professionals to do more and the market at present is very small. Color specialists are few but present conditions indicate much expansion in this field within the next few years.

Photography in Japan, like many another facet of Japanese life today, is struggling against tradition. Change comes slowly, but it comes, and out of it may come a unique, valuable, Japanese style of photography from which the rest of the world can learn, for Japan has something to say to the rest of the world as her movie industry has so wonderfully and eloquently shown. **○**

NEWS AND VIEWS OF NEW PRODUCTS

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ROTOSCREEN UNIVERSAL ATTACHMENT features a Tiffen Polaroid Filter mounted in a rotating assembly; permits different degrees of polarization of the photographic image. The exact image the Rotoscreen sees is seen in the viewfinder to assure foolproof pre-determination of the exact degree of polarization desired. A multi-purpose filter, it eliminates glare and undesired reflections on water, glass and other non-metallic reflective surfaces to reveal detail and texture usually obscured by glare. Also accentuates cloud effects with color film, without altering the color of the objects in the photo. May be used in combination with all filters, close-up lenses and neutral density filters. For prices, additional information write: Tiffen Marketing Co., Roslyn Heights, Long Island, N. Y.



OPTA-VUE SLIDE FILE Carrying Case is presently being offered free with the purchase of an Opta-Vue 35mm Slide Viewer. Opta-Vue, with "built-in-image-projection", is claimed to have the largest lens of any 35mm hand viewer, and an image projection which is magnified 9 times. The Opta-Vue case is made of Opthalene and has handy storage space for Opta-Vue viewer, 2 spare batteries, a spare bulb and 100 slides. Viewer retails at \$9.95, including batteries. For additional information, write: Optics Manufacturing Corp., Amber and Willard Streets, Philadelphia, Pa.



MINOLTA "L" AUTOCORD, a new automatic twin-lens reflex camera, features a built-in exposure meter that calculates lens opening and shutter speed with ease and accuracy. New features of the "L" include a red window under the crank that indicates whether or not the camera is loaded, along with a separate red arrow on the focusing lever to use when shooting with infra red film. Other automatic features of the Minolta "L" are one turn of crank transports film, winds shutter and counts number of films exposed; double-exposure prevention device allows for intentional multi-exposure; the loading system keeps film flat before and during exposure. "L" sells for \$124.50; leather case, \$10.95. For additional information, write: The FR Corp., 951 Brook Ave., New York 51, N. Y.



NEW CANON V 35MM CAMERA, features single-stroke, rapid-action trigger for automatic film transport and rapid sequence shooting; built-in tri-positional view-range-finder; shutter speeds from 1 sec. to 1/1000th sec., plus built-in synchronization for electronic and standard flash; automatic parallax compensator, built-in self-timer; hinged back for easy 35mm loading; standard Canon threaded lens mount for complete lens interchangeability. Available in a price range from \$325 to \$450, according to the lens desired. With the Canon 50mm f:1.8 lens, the price is \$325; 35mm f:1.8 lens, \$350; 50mm f:1.5 lens, \$368; and with the ultra-speed 50mm f:1.2 lens, \$450. For free illustrated booklet on the Canon V, write: Canon Camera Co., Inc., 550 Fifth Ave., New York 36, N. Y.

the problem with realism is that there is too much of it; the experienced photographer will learn to eliminate distractions.



What's Wrong With Realism?

AS I see it, the trouble with realism is that there's too much of it. To prove the point observe the thousands of images thrust at you as you stand on the corner of the main intersection in your town. Perhaps, right beside the newsstand where you bought this magazine, you might see a new green and yellow automobile with an out-of-state license and a dented door. Water reflects the building and the sky from a puddle in the gutter. An old woman is mailing a letter. Behind her a neon beer sign advertises beer in bright red letters. In the distance a flag flutters over the courthouse.

Can you visualize all of these unrelated, incompatible items in a single picture? One of the principles of good photography is to select, simplify and relate elements from a complex scene within a single format in order to tell a story, convey information or create a design in the most effective manner.

In a sense, this selecting and framing of a few visual elements is a departure from complete realism. It's like editing by eliminating the irrelevant. For the type of photography most of us do, this approach is justified—it produces clear-cut and effective statements about the subject matter.

Judges in the photo exhibitions tend to reject pictures cluttered with irrelevant images. They sit far from the print easel and they work fast. Therefore, first impressions and quick recognition of the main theme are most important. This, in turn, puts a premium on simple, romantic, "pictorial" pictures at the expense of highly realistic work which has a tendency to look cluttered and less "pretty-pretty".

I certainly don't want to say that stereo photographers should avoid realistic treatment in favor of pictorial treatment where the subject permits a choice. The photographer

should always be guided by his own conscience, taste, and ability. It is a recognized fact that stereo cameras produce a more realistic picture than is produced by any other visual reproduction means. The inevitable conclusion is that a medium with a potential for realism ought to gain glory for itself in that line.

You may believe that last statement as I do, yet I don't think it should guide all our 3-D picture taking. For balance, let's have our stereo output run the gamut from realism to non-realism, earthy to abstract. Variety will put more spice in our 3-D's.

Escape From Realism

In our personal photography there generally isn't too much "kick" or immediate value in "just as the eyes see it" pictures of familiar subjects doing familiar things in familiar settings. Ninety-nine percent of the time, realism of that sort is a bore. It may be safe to say that it represents something we would like to escape from occasionally.

Now then, if we can see these familiar things in a new light, from a new angle, or in a way impossible to see with the naked eyes, then we can create interest and value. There are a lot of tricks that will do this. The real trick in using most of them is to avoid drawing a lot of self-conscious attention to the trick or its mechanism at the expense of the subject or the idea.

Here is a list of special effects, tricks, and "interest boosters". Count the number which you have consciously exercised in 3-D. Next time you look through your old slides, make it a point to visualize how one of these tricks might have made certain pictures more effective.

1) *Unusual angle or composition.* Bird's-eye and worm's-eye views can add drama and a "new look".

2) *Unusual action, attitude, or expression.* Good "super-candid" stereos are rare but delightful. The freezing effect of high shutter speeds or speedlights is often fascinating—

Experiment in free vision viewing by Krause provides an exciting frieze of Lee Klinefelter's "Red Emperor." If you haven't acquired free vision skill, two mailing tubes can be used to see pairs jump from 3-D to pseudo stereo.



it's something the eyes just can't do by themselves.

3) *Unusual color.* Shooting the picture through "incorrect color filters will throw the whole scene into a moody over-all tint. Strong color filters will lead away from realism toward abstraction, imbuing the scene with monochromatic light. A quite different technique is to use colored lights on the subject; especially effective if part of the subject is tied to reality with natural light. Still another method is to add over-all color by binding a slide with tinted gelatin filters.

Before going on I must warn the reader that none of the techniques named this month are intended to improve your percentage of successful pictures. On the contrary, be prepared to throw more away. However, we can hope that the good ones will more than pay for the loss by originality, variety and vision.

4. *Unusual image combination.* A variation of the above trick is to bind into the slide a second set of especially photographed color transparencies which may contribute only a graded tint of color or gray tone, a screen-like texture in space, a ghost-like image superimposition, sketched line images to complement the photographed ones, or an emphasized foreground silhouette or window effect. Imagination can run wild here.

5. *Multiple exposures.* These things have to be planned with due regard for black areas in each composition to fit the images of the other exposure into. Double exposing has value in creating new relationships between images—subjects from two places, two phases, or two times take on new meaning when brought together in one picture.

6. *Slow shutter effects.* Film can accumulate light over a prolonged period, again surpassing the ability of our eyes. Aside from the new information to be captured this way, the effects are often highly expressive. For instance, take a whirling dancer at a slow shutter speed, say 1/10 second. The result may be a sharp picture of the setting with the dancer more or less blurred. The charming and useful thing about this is that the amount of blur or highlight tracing varies in proportion to the movement and the distance from the lens. It helps if the blur tapers down on part of the body—head, hands, or feet—to a fairly sharp rendition for recognition and for a touch of conventional realism. Something extra can be read from a picture like that—relative direction and speed of parts of the figure and costume. When the movement can be reproduced in 3-D space as well, it's wonderful. It's not ordinary realism, it's super realism. The camera can extend our vision to see a different reality.

7. *The moving camera.* This is a great film waster, yet it remains one of my favorite tricks. The idea is to pan the camera while the shutter is open. The result again is a different kind of reality. Appropriate subject matter might include moving objects with the camera panned steadily along at the same rate. You've seen the effect in pictures of racing horses or cars. It's a concentrated visual fix on the moving thing with the surrounding world coming out as a swift blur—controversial in 3-D and not often attempted. The phase of this technique which I find so challenging and occasionally re-

warding is what I've called "Neon Impressionism". It can depart so far from reality as to be a pure non-objective abstraction in color and 3-D.

Take a neon sign at night. The more decorative and less commercial the better. Load the camera with Kodachrome (Type A preferred), set the lens at f/8, and the shutter on Bulb. Point the camera at the black sky, open the shutter, and pan deliberately across the neon before closing the shutter. The result should be a color "wash" effect with ripples due to the flicker of the light operating on alternating current. That's usually just the start. With multiple exposures other elements are added at different directions, different distances, different colors, different panning rates, different exposure, some snaps and some bulbs, and panning smoothly or jerkily. This amounts to building visual abstract designs somewhat blindly, it must be admitted. These are always a surprise when they return from the processing lab.

8. *Space control.* Speaking of challenges, here's one relatively unexplored. It involves multiple exposures and the use of a tripod and stereo shift bar for the controlled elements in the scene. It's worth a volume of it's own some day, but we can't leave it now without at least a brief statement of the principle. Distances in stereo photos are based on geometric laws relating to the interocular, or space between the camera lenses. Reduce the interocular and photographed objects appear farther away and larger. Increase the interocular and the effect is to make objects appear closer and smaller. It's in strict proportion, too. Using half the normal interocular will "push" the images to make them appear twice as far away; one-fourth the normal interocular "pushes" four times, etc. It's a somewhat subtle change which becomes as evident as the nose on your face, though, when the controlled picture is double-exposed with familiar objects at normal interocular. If you try this, I'd appreciate a look at your results.

9. *Ultra close-ups.* A real concentrated lens-look at a subject can produce an out-of-the-ordinary slide. Close-ups in 3-D can surpass ordinary direct vision in two aspects: they can be from a closer point-of-view, and they can have the stereo qualities of a huge-eye view—narrow interocular.

10. *Deeper depth.* By shooting 3-D pictures from two viewpoints wider apart than the human eyes the stereo depth effect is extended back in space farther than normal. Ordinarily, stereo qualities reach back in a scene not much more than a quarter mile, but that doesn't mean a photographer can't make his slides show more depth and separate the planes of subject matter miles away.

Reiff's glamour (from page 11)

he has what he wants. He uses a piece of acetate slightly larger than the negative with which it is to be combined for the final print. Touchy part of the operation is placing the acetate in the enlarger with the negative. Since the acetate has a slight curl he puts it over the negative so it curls upward. Squeezed together between the negative carrier plates the acetate and negative make a neat flat sandwich. The results are always unusual. The translucent acetate breaks up the open smooth areas of the negative producing fascinating textures and soft misty effects.

With a technique that is fluid and changeable, Reiff also enjoys variety in his subject matter. The photographer who is famous for his fashion and figure studies is proudest of an award he won for a picture of a dog. **O**

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MAKE MONEY IN PHOTO-JOURNALISM

(from page 39)

desks. As an example, I've seen letterheads of free-lance photographers, in which an entire column on the left side of the sheet was devoted to a listing of the publications for which the owner had done some work. Most of the names were of tiny, unimportant newspapers and magazines. Now this is certainly no way to impress an editor. Who's kidding whom?

On the other hand, some of the biggest names in photography have letterheads giving only their name address and telephone number, like the rest of us earth people. If anything else is included, it may be "member of ASMP" tucked away in a corner somewhere. This is almost always a guarantee of good work, since you don't get a membership in the American Society of Magazine Photographers unless you've had plenty of experience—not only in creative photography, but also in photo sales.

Little things like this are often all an editor has to judge you by, so it's unwise to try to impress him. Let your work speak for itself. If it doesn't, then re-examine it coldly and impersonally, and find out where you've fallen down. It should also be kept in mind that since your contact with editors is mostly by mail, what you say and how you

say it when explaining your work in letters to him, are keys with which the editor "reads" you, though you may be unaware of it. Remember, a salesman can often talk himself out of a sale as well as into one!

Start off on a "spec" basis and, if you're devoting your entire time to photo-journalism, work gradually towards an assignment basis which is a "sure thing" and usually pays better. If, however, photo-journalism is only a part-time activity with you, your interest will best be served by adhering to a "spec" arrangement. Otherwise, one fine day you may find yourself with an important assignment on your hands and no time to do it.

Sidelines: The full-time photo-journalist doesn't necessarily give his entire time to publication photography. There are bound to be gaps in time where he finds himself without either an idea or a subject. Such time can be put to good use pursuing various photographic avenues lucrative and, in a sense, "free lance". For example, many firms will need one or more photographs from time to time but will not have enough of such work to regularly hire a photographer. The photo-journalist can well afford to take on these occasional assignments in his locality

to fill in extra time and add to his income.

Real estate firms are a fertile source to tap on this basis. The larger ones have such a turnover in business that some employ their own photographers to do nothing but shoot houses and properties. Since the smaller real estate firms have a similar need for good pictures, it is with these outfits that the free-lancer makes out the best. This type of work will eventually lead to new contacts and more business. For example, some homes will have unusual interior decoration or a new type of construction and the wide-awake photo-journalist will exploit these possibilities for magazine stories in trade publications. Sales will also be possible to the interior decorator or the contractor. Taking advantage of these situations will eventually distinguish the successful photographer from his less successful brethren.

Legal photography also comes under this heading. Innumerable possibilities exist everywhere, but obviously the free-lance finds the best areas for photos along these lines in small cities and towns, and in outright rural areas where photographic services aren't too common and competition is negligible.

In due time specialization may occur. An

Specialization will come in time. Photo-journalist Ormond Gigli is now recognized for Broadway theater coverages.



example of this is Morris Rosenfeld who liked to take pictures of boats. He developed his activity to the point where today the credit line "photograph by Rosenfeld" graces practically every outstanding boat picture in boating magazines, plus countless other publications where distinctive marine photography is reproduced. Today the Rosenfeld organization, under the direction of a son of the original yachting photographer, is the largest of its kind.

Payment: Common practice with publications is to pay for work either upon acceptance or upon publication. Both methods have their points although from the photo-journalist's point of view payment on acceptance is preferable. This doesn't always jibe with the particular bookkeeping set-up used by many publications. Payment upon publication may make it necessary for the free-lance to wait months before he enjoys a return on work he did "way back".

The vast majority of publications are trustworthy. They have to be to stay in business. This is fortunate for the photo-journalist since he's usually at the editor's mercy. On the other hand, if an editor defaults even once, the free-lance's best bet is to completely avoid that editor in the future. Every business has its losses from one cause or another, and the photo-journalist must also face the possibility of a loss here and there in the course of his work. Generally speaking, these are few and far between because editors can be trusted to make fair payments.

The price range for photographs varies greatly from \$2 to \$100 per use. As far as the small magazines which pay only two dollars are concerned, the photographer will hardly make back his investment in materials; but if that is all they can afford, it's up to the photographer to decide whether he wishes to continue working on this basis. For the beginner, these publications will be worthwhile from the standpoint of the credit line which will develop his reputation.

Unfortunately, a number of smaller magazines and newspapers feed upon the beginner's ego by giving him a credit line but no money. Such publications should be avoided, because it establishes a dangerous precedent of giving your work away. Surely, such magazines make a living, otherwise they wouldn't exist. By expecting work free, they're taking advantage of the budding free-lance who, like us not, gets nowhere despite his most persistent efforts.

Strictly as a matter of principle, the photo-journalist should not give his work away! First, it's rarely appreciated, since psychologically we appreciate things more when we have to pay for them. Second, there's no point in going into any form of business unless you have some returns. If you just enjoy making pictures, give them away to friends but don't permit a publication to make money on them at your expense.

Third, working for free sets up a nuisance factor that eventually boomerangs. A chain reaction sets in, publications come to expect free photographs, and potential markets go down the drain. Fourth and last, working for free offers little satisfaction. In addition to ruining the market for others you get a bad taste yourself. Expect and receive payment for your work, either upon acceptance or upon publication—but get paid!

Free Pictures: Publications often have ac-

cess to free photographs, such as those provided by manufacturers, business firms, etc. These pictures shouldn't be regarded as competition because they're generally out-and-out publicity shots to which the average photo-journalist wouldn't have access in any case. Besides, publicity photos are not really "free" pictures since someone—a professional photographer and, perhaps, an advertising agency—has been paid for the work. This field of photography is entirely legitimate and is recognized in publication circles; which adds another avenue of sales for the free-lancer.

Society Photos: For photo-journalists who live in "social" areas like Palm Beach, Palm Springs, Northampton, Newport, Franconia, Oyster Bay, etc., the photographing of celebrities and socialites can be a profitable sideline. Class magazines such as *Town and Country*, *The Society Spectator*, *Vogue* and others are a good market for pictures of "name" personalities. These illustrations are used for their news value or for the purpose of displaying the latest styles.

While the style angle is a slimmer market controlled mainly by fashion designers, their photographers and advertising agencies, the news aspects of who-is-staying-where is wide open for the enterprising photo-journalist. It is true that this field is serviced to a great extent by staff photographers of the individual magazines and by publicity photographers for the larger hotels and resorts. For instance, Bert Morgan is a staffman for the aforementioned *Spectator*, nevertheless each issue carries a large amount of pictures by free-lancers.

The point is that the ambitious free-

lancer can be useful in supplementing the work of staff photographers and photographers for publicity services. There are a string of magazines with national circulation plus local newspapers and hotel bulletins who regularly depend upon such material.

To sum it all up: What are you waiting for?

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In manner of Ingres is bold canvas by relatively unknown Felix Trutat. Death ended his promising career at age 24.

NUDE IN ART (from page 27)

a Lipschitz may have discarded virtually all of the original as it exists in life and retained only planes and curves or an arrangement of the basic masses as they see them and as it pleases them to reject or accept what they see. Even the photographer, confined as he is to the limits of reality, has found a means of a more personal interpretation through the technical manipulations available to him. With his special lenses, filters, screens and a vast array of darkroom tricks to distort and change the original even he can make of his work a highly personal way of seeing the nude.

This personal way of seeing is the stamp of the individual artist. It labels his work as surely as his signature does.

In painting, a study of the work done by Picasso alone in the last fifty years is very revealing and serves well as an illustration of how even one artist sees the nude differently as his basic orientation changes. Probably one of the most versatile artists living today, Picasso has truly run the gamut of individual expression and, at 75, still seeks new ways of expressing himself. The nude as Picasso has seen it is represented all through his various periods. Early in his career he saw the nude as Degas and Lautrec saw it and his own were all done in the highly realistic style of the French masters. Later he was to be strongly influenced by the god-like qualities of the classic art of Greece and his nudes were all to take on these same qualities of massive dignity. He has

done nudes that are almost photographic in their detail and adherence to reality. He went through an elongated period in which he saw the nude as a slim, willowy, completely idealistic figure. There were his color periods, the rose and the blue; his cubistic period with its intricate arrangements of geometric forms; his African primitive period, when he came under the strong influence of negro sculpture, his many paintings which completely disregard three-dimensional form in favor of two dimensional shapes done in flat colors and heavily outlined in black.

In contrast to the extreme variance of Picasso's work, compare the work of another of the greats, Renoir, or that of a top present day commercial artist, Gillette Elvgren. To both men the nude is a favorite subject. Both see it from a highly idealized frame of reference. Their approach accentuates the positive qualities of the subject. They are painters of beautiful women, desirable women. That which is not beautiful or desirable is eliminated from their work. There is no fluctuation in their viewpoint. They have achieved a distinctive style and make no attempt at variations on it. Renoir painted with the vivid color sense of the French Impressionists and an exquisite feeling for modeling and form derived from his admiration for Ingres and Delacroix. Elvgren, carefully trained for an art career in the modern world, sees the nude in terms of his world's cultural values. He knows, as few other men in his field do, how best to depict the nude for distribution to a mass audience. His work, while done strictly

for a commercial market, is not without the influence of fine arts painters in the genre of Sargent and especially the latter's "Egyptian Girl".

The sculptor, working in three dimensions, has even more opportunity to recreate the nude exactly as it is in life. To do so however is to refute the essential function of the artist, for the artist does not merely reproduce nature. Rather, his is the task of interpreting and presenting his subject in such a way as to say something new and meaningful. In sculpture this can result in such divergent approaches as that of Henry Moore or Jacques Lipschitz in contrast to a Rodin or a Gaston LaChaise. Moore and Lipschitz share a common freedom from the traditional and the formal, their works are totally divorced from reality; massive, bulbous, writhing forms that strive to capture love and hate, fear and hope, the emotions of man and woman caught up in the fury of their world. Rodin and LaChaise, more realistic, idealize the figure in the classic sense. Rodin's compositions are heroic tributes to the essential nobility of the human being as the high point of all creation. His "The Thinker" and "The Kiss" are excellent examples. LaChaise, in his work "Standing Woman" also idealizes the nude. The voluptuous figure is the very essence of the female, warm, fruitful, the mother of man.

The nude in photography too reflects the individual behind the camera. In lighting, posing, choice of setting, use of props, the work of the individual photographers varies

(continued on next page)

Bill Hughes' daring designs

mood, and thus be able to determine the extent of photographic equipment he'll most likely need.

That's all part of an actually conservative outlook which doesn't permit him to leave anything to chance. His zaniest creations are all theoretically sound perfections of the photo idea which by itself may usually be categorized as a photographic "accident". Hughes insists that when there's an idea to be expressed on film, it's of little use to expose hundreds of pictures when only one is needed. Even the "candid" jam session photos with their deliberate grainy forced quality were produced in this way.

This controlled way toward photographic fury is the result of 18 years in camera work and a tremendous respect for the material of his profession. Like many another professional photographer, Hughes started as a child with a gift camera. One thing led to another and he found beginner's work in Chicago studios. Then—he went "on his own".

"Photography is a subtractive process", he says, "with the camera narrowing the human frame of reference down to the significant areas that are key to a situation."

"Composing in the ground glass and cropping at the enlarger or trimming board are further deletions of extraneous material."

Hughes cites the current work of Irving Penn or the work of the master illustrator, Lejaren Hiller, as examples of how both a small stage like a Penn table-top or a large one as a Hiller historical scene evidence the necessity for simplicity.

More than most photographers, he is a darkroom dabbler, studying prints as positives and then as negatives. Not negatives on the original film—negatives on paper! He whooches a print up into its hardest possible rendition to study it as a black-and-white

extreme or forces it into a line solarization to emphasize its silhouette qualities. He toys with the tonal range of film and paper as a musician trips his fingers across the musical scale in preliminary exercises.

On your next shopping trip to the magazine rack or record shop, take a closer look at the more masterful cover designs. Chances are the first ones that catch your eyes are Hughes' planned "candid".

Nude in art (from page 49)

greatly. The photography of Andre De Dienes and Zoltan Glass, when compared, illustrates how two of the top men in the field can differ in portraying the nude. De Dienes' work is suffused with an intensely dramatic quality, heavy rich shadows, sparkling highlights, strong contrasts of light against dark. He accentuates the physical, the nude as a living breathing creature. When all other means fail in capturing what he seeks he resorts to montage; the superimposing on his nudes of other images, clouds, seascapes, flowers, trees all adding to the strongly dramatic nature of his particular viewpoint. To Glass on the other hand, the nude is a delicate ethereal subject. His figures are bathed in soft light, his backgrounds and props carefully chosen to emphasize the femininity of his model. He poses his nudes in shaded gardens, rooms open to light and air, in fragile feminine surroundings. His final prints with their high key qualities all bespeak the distinctive charm of Zoltan Glass.

The nude, though presented in a thousand different ways, remains as a constant challenge to the perceptiveness of the artist and a subject for truly individual talents.

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Cover session (from page 37)

the repartee between Mitzi and Jerry really "broke up" the set.

For color, I set my exposure at f/16 with the main light 12 feet from the subject. For black and white, the lights had to be moved back to 17 feet and I shot at f/45 on Super Panchro Press Type B film. An individual power unit of 1000 watt-seconds was used for each light.

Usually stars are photographed only by the regular studio photographers and though I was shooting this session and none of them were around, union cameramen were being paid. When an outside free lancer does an assignment like this it is because a magazine wants him to do it because of a particular technique or style he has. I am glad it was my technique that was wanted for this assignment.

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